


THE METROPOLITAN MUSEUM OF ART



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Please note below the new address of the Galleries

View from Thursday, April 16.

Sale Friday Night, April 17, 8 P.M.

PUBLIC AUCTION SALE

Japanese Color Prints

CHINESE PAINTINGS

Etchings, Woodcuts, Stencils, Art Objects,
Weapons, Books

from

INDIA, CHINA, FRANCE AND JAPAN

The Property of

CAPT. BERTRAM W. COLTHUP

Prints from Hiroshige's Tokaido Road, Examples of Hokusai, Utamaro, Toyokuni, Yeisen, Kuniyoshi, Kunisada.

Utamaro's rare book "Women of the Green Houses", Vol. 2: contains one of the only two self-portraits known of the Artist; Basil Stewart's latest book on Color-Prints (already out-of-print), "Les Amours de Faublas", by Louvet de Couvray, Paris, 1821.

Original signed Kylin Drawing by Hokusai; 17th Century Chinese Paintings; Japanese Drawings; Stencils from Japan and Rangoon.

Rajput Weapons, Corsican Vendetta Knife, Ghurka Knife Set, Gilded Idols and Wood Carvings from Nasik (Holy City).

Etchings by Simon, Le Tonnier and White; Set of rare and powerful woodcuts by the Polish Artist Mrozewsky for Marcel Schnob's "Le Roi au Masque d'Or"; Oils by Geo. Elmer Browne and the Australian Colahan; Water colors by the "moderns" Fabres, Foujita, Baron and Tashitsky; Two of Granowsky's nudes in pastel, etc.

The sale to be conducted by

WALTER S. SCOTT, Auctioneer

To Be Sold

Friday Evening, April 17, 1931, at 8 P.M.

Exhibition Thursday and Friday from 9:30—6 P.M.

THE WALPOLE GALLERIES

(MRS. EDWARD TURNBULL)

New address of the Galleries
Second Floor, 13 West 48th Street
Entrance: Door nearest Fifth Avenue

Tel. Bryant 9-4140



Conditions of Sale

1. ALL BIDS TO BE BY LOT. Items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale, and all bills and goods will be ready at 9:30 o'clock on the day following the sale.*

5. TERMS CASH. If accounts are not paid at the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy AND THEY WILL BE SOLD NOT SUBJECT TO RETURN.

7. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at \$2.00 each after the sale.

THE WALPOLE GALLERIES

MRS. EDWARD TURNBULL

13 West 48th Street, New York, N. Y.

Please note new address

Entrance: Street door nearest Fifth Ave., Galleries on Second Floor

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

Japanese Color Prints, Chinese Paintings

Stencils, Etchings,
Woodcuts, Art Objects, Weapons, Books from India,
China, France and Japan

The Property of
CAPT. BERTRAM W. COLTHUP

*Please note the new address of the Galleries
Second Floor, 13 West 48th Street
Entrance: Street Door nearest Fifth Avenue*

1. CHUSHINGURA SCENES: By Hiroshige, Toyokuni, etc. (8)
2. HIROSHIGE. Half block landscapes (9), some time-worn, and a primitive, unsigned. (10)
3. MIRACLE OF THE CLAM SHELL; landscape by Hiroshige, etc. (8)
4. YOSHIWARA, YOKKAICHI WIND, and four others from Hiroshige's "Tokaido," etc. (8)
5. HIROSHIGE FISH (3 prints); and others, various. (8)
6. MODERN SCHOOL ARTISTS. Lady in a white veil; Death of the Fox; gathering cocoons (some silver printing); and ten sheets uncolored. (23)

HIROSHIGE'S TOKAIDO ROAD

Good Impressions, Mainly with Margins

7. NIHON BASHI. From Hiroshige's Tokaido. The First plate; a few people on the bridge.
8. ARAI. FERRY PASSING DAIMIO'S BOAT. Beautifully printed, very popular, margins.

HIROSHIGE'S TOKAIDO ROAD—Continued

9. TWO FAMOUS WATER SCENES: Junks passing Kuwana Castle; Kanagawa Bay, Sunset. Margins. (2)
10. WAYSIDE TEA HOUSE, FUKUROI. Full Margins. Winter scene, boiling the kettle outdoors.
11. FUJIKAWA. DAIMIO PASSING. Good color, oxydization in clouds, margins.
12. GOYU. STREET AT TWILIGHT. Margins. "Traveller-stopping" girls, pulling them into their respective inns.
13. TWO CELEBRATED FORDING PLACES: Odawara Ford, Sako River; Shimada Ford, Oi River. (2)
14. WINDY DAY AT KAKEGAWA. Full margins. Travellers meeting a Priest on the turf bridge.
15. KANAGAWA BAY, SUNSET. Village street and returning boats. Margins.
16. TWO GREAT RIVER PRINTS: ARAI, Ferry and Daimio Boat, side margins cut; CROWDS FORDING AT SHIMADA, Oi River. (2)
17. JUNKS PASSING KUWANA CASTLE. Seven-ri Ferry. Lowering sails as they enter the inlet. Margins.
18. KANAYA. FORD OF THE OI RIVER. Margins. Double stream, Sandy plain and low hills.
19. EARLY MORNING IN SPRING. ISHIBE. Inn and travellers starting. Full margins.
20. EARLY MORNING MIST AT MISHIMA. Margins. A sleepy group on horseback and in Kago.
21. MISHIMA MIST. The same. Margins.
22. MITSUKE "HEAVEN DRAGON" RIVER. Ferry boat. A famous print.
23. MURDER STONE, SAYO MT., NISSAKA. Good color, margins.
24. TIGER RAIN AT OISO. Yellow sky, mark of a good impression.

HIROSHIGE'S TOKAIDO ROAD—Continued

25. ODAWARA FORD. No margins. First state. Only two coolies on the near shore, beautiful color in the hills.
26. ODAWARA FORD, SAKO RIVER. Second state, 5 men on shore; margins.
27. SAKANOSHITA. Good color. Full margins. "The Peak of the Painter's Despair."
28. SHIRASUKA HILL AND SEA VIEW. Margins, good color, lovely print.
29. WIND ON THE BRIDGE, Kakegawa; Daimio's Approach, Fuji-kawa; both with margins. (2)
30. SHINAGAWA BAY, DAYBREAK. Picturesque Lateen sail. Margins, except at bottom.
31. SHINAGAWA BAY. Margins. Rosy Dawn, Lateen sail.
32. SHIMADA FORD, OI RIVER. Crowds cross the double stream.
33. SHIMADA FORD, OI RIVER. Fine Perspective. Margins.
34. SPRING RAIN. TSUCHIYAMA. One of the famous rain prints. Margins.
35. SPRING RAIN AT TSUCHIYAMA; margins. Hurrying Daimio procession in the foreground.
36. TOTSUKA INN. Second plate. Margins. Early morning, man mounting his horse.
37. PINE TREE PATH AT YOSHIWARA. Margins. First printing, title above Fuji. Lovely sky.
38. YUI. MT. FUJI BEYOND SATTA PEAK. Clear windy day on the Bay. Margins.
39. TWO FAMOUS RAIN PRINTS: TIGER RAIN AT OISO, clear tones and pale yellow sky, no margins; SPRING RAIN. Tsuchiyama. (Browned.) (2)
40. TWO GREAT SUNSET PRINTS: KANAGAWA BAY, margins; SHIRASUKA HILL, Sea View. (2)

HIROSHIGE'S TOKAIDO ROAD—Continued

41. TWO FAMOUS TOKAIDO PRINTS: TIGER RAIN AT OISO. Pale yellow sky, margins; MISHIMA MIST. Margins (wormholes). (2)
42. TWO GREAT MOUNTAIN PRINTS: NISSAKA. PASS, SAYO MT. Note "Murder Stone." Margins; SAKANOSHITA PEAK (no margins). (2)

43. PROCESSION OF GIRLS ON THE RIVER BANK. Sailboats coming in. Rare Hiroshige print.
44. YEDO MEISHO; Sharp rain on the Temple, the dark trees and the crowd.
45. NIPPON BRIDGE AND FUJI. Spring festival.
46. SNOW LANDSCAPE. Heavy snow on the Cryptomeria and the visitors under umbrellas, approaching the temple.
47. RYOGOKU BRIDGE. Two tones, blue and grey; effective print from the Yedo Meisho.
48. CHERRY BLOSSOM PARADE, YOSHIWARA (ragged at the bottom), and two others. (3)
49. THREE PRINTS FROM THE OBLONG SERIES: Theatre Street, Shopping Street, Hilltop Terrace; margins. (3)
50. RICE FIELD PATH NEAR FUJI, and two others, oblong series. (3)
51. THREE PRINTS WITH SAILBOATS: obl. series. (3)

HOKUSAI

52. SEVEN HAPPY GODS IN A PEACOCK BOAT.
53. ORIGINAL DRAWING BY HOKUSAI. 12 x 9. Kylin gazing at the waterfall. Monochrome. Signed.

Hokusai Drawings are very rare. Strange says some must have gone to Holland, and a few reached France (where this one was bought).
54. TANZAKU (narrow panel). Two yellow horses by a stream under cherry bough. VERY RARE HOKUSAI PRINT.

HOKUSAI—Continued

55. **MAN WASHING A HORSE:** Coolies, Chinaman on horseback admiring Fuji, Man bathing at the door of an Inn. Small two-color prints in rose and green, occasionally a little blue. (18)
56. **FOUR PRINTS FROM THE SMALL TOKAIDO.** Horseman in the rain, loaded boats, etc. (4)
57. **TEN SMALL COLOR PRINTS:** Hokusai series, Travellers, women, horses, etc. All with margins. (10)
58. **TEN QUARTER-BLOCK PRINTS, ETC.** Large merchant with geese, soldier dodging spears, by Hokusai, on yellow ground; etc. (10)
59. **HOKUSAI AND HIROSHIGE.** Small landscapes, still life, women, etc. (7)
60. **TEN SURIMONO.** By Hokusai, Toyokuni, etc. (Monkey-seller and maiden is a reprint.) (10)
61. **SHUNKO.** The story of the jar. Gay print with 4 boys, one of whom comes pouring out with the wine from the huge pink jar.
62. **SHUNSEN.** A princess, travelling on-horseback, admires Fuji in soft green tones rising from the mist.
63. **SHUNSEN.** Snow print. Four boys who have rolled a huge snowball, heavy snow on bamboo and plum.
64. **FOUR RARE FAN LEAVES:** Summer cooling, by Yeizan; Boys at play, by Toyokuni; White Rooster and Hen, red combs; Pair of Mandarin Ducks. (4)
65. **PROCESSION.** Nobleman in a high palanquin borne by ten men, led and followed by a horseman, umbrella, and standard bearers. Half block diptych, searce in this form.
66. **TWO TRIPTYCHS: NOBLEMAN SELECTING A MAKEMONO,** eight women form the surrounding group; **WARRIORS IN CONSULTATION.** (2)
67. **TWO TRIPTYCHS. KUNISADA.** Fight on the roof; Night Fight with the Flame Dragon (see figures on reverse). (2)

68. TRIPTYCH. The Fox Woman at her midnight tricks.

STENCILS

From Japan and Rangoon. About 15 x 12 each.

69. THREE STENCILS. Small patterns. (3)
70. THREE STENCILS. Large cut open designs in leafy blocks, etc. (3)
71. FOUR STENCILS. Small flower and "key" patterns. (4)
72. FOUR STENCILS. Scattered flower, check and scrolls. (4)
73. FOUR STENCILS: Cherry blossoms, moon, etc. (4)
74. THREE STENCILS. Brocade patterns, crudely colored. (3)
75. FOUR STENCILS: Banded, square, and all over small designs. (4)
76. FOUR STENCILS. Small star and dash patterns. (4)

BOOKS

By Hokusai, Utamaro, Louvet de Couvray, Basil Stewart, etc.

78. BOOK OF REPRODUCTIONS OF FAMOUS PICTURES. "Konko"—Collection of 33 reproductions with Japanese text. Sm. folio. Date about 1890.
79. TAKEUCHI. Views of Fuji. Book of 12 color prints. Obl., small folio, date about 1895.
80. CHINESE PAINTINGS. 4 vols. of reproductions in black and white, printed in Japan. Tall 8vo. (4)
Birds and flowers, mountain scenery, fruit, priests, etc.
81. NAKAJIMA. About 1850. 37 illustrations, some colored, pomegranate, bird and peach, mandarin ducks, bamboo in rain, etc. Beautifully printed. Tall 8vo.
82. HOKUSAI. Seven double-page and a single plate—showing "Rainstorm," "Snow Scene with Ferry Boat," "Crowded Bridge," etc. Tall 8vo.

83. BOOK OF DRAWINGS. Small 4to. Contains 11 water color drawings, mostly birds and flowers, a mountain landscape, deer, etc.

84. UTAMARO. BOOK, "Women of the Green Houses." 10 plates in soft old color, showing scenes with courtesans in the Yoshiwara, including the famous one of "*Utamaro painting the Howo Screen*." Vol. 2. Prints mounted in obl. 4to, brocade binding.

THIS VOLUME IS THE ONE WHICH CONTAINS UTAMARO'S PORTRAIT, ONE OF ONLY TWO KNOWN SELF-PORTRAITS.

85. STEWART (BASIL). Subjects portrayed in Japanese Color-Prints. A Collector's Guide. 270 illustrations, 22 in color. Sm. folio, Lond., 1922.

OUT OF PRINT. Stewart's work has long been recognized as most valuable for the amateur; the book contains lists of artists, signatures, seals, crests, a bibliography, and an invaluable index.

86. LA FONTAINE. FABLES CHOISIES. Vols. 1 and 2. Paris, 1769, engraved illustrations (worn copy); Oeuvres de Moliere, Vol. 2, 1906; De Heylighe Cecilia, Spiegel vande Eerbaerheydt, Antwerp, 1671 (pp. 31-42 missing). (4)

87. LOUVET DE COUVRAY. Les Amours du Chevalier de Faublas. With the Collin plates engraved after Tardieu. 4 vols., old Spanish calf gilt (joint cracking). 8vo. Paris, 1821.

Firmin-Didot's well-printed edition.

WEAPONS, IDOLS, CUPS, ETC.

87a. GILDED MADA0 TRIPTYCH, ENSHRINED. Very interesting old tri-part bas-relief, richly gilded; in crude wood three-part shrine. 10 x 6 (extended).

From Nasik (Holy City), India. The central shrine contains a Goddess and attendants, the narrower shrines either side show a deity, the gilded robes touched with black and rose.

87b. PAIR OF CARVED WOOD INDIAN IDOLS. Male and female. Height 10 inches.

Very hard, dark red wood, narrow oval bases (slightly damaged by time and travel).

87c. SMALL JAR OR BOWL OF INDIAN LACQUER. H. 4 inches. Kettle shape, gold over red lacquer.

87d. INDIAN CARVED BRASS CUP. H. 5 inches. Cylindrical, sloping to 2-inch base, decoration of bands of birds and animals between narrow ribbon bands.

- 87e. INDIAN CARVED BRASS CUP. Similar design of large Macaws and leafy scrolls.
- 87f. TEXTILE FRAGMENTS (2). Two pieces (7 x 5) from CASHMERE shawls that bore date of 1100 A. D. Small leaf and flower designs, one touched with red; as fine as silk, hand-woven: with a modern square (grey wool, $1\frac{1}{2}$ yards square), made by Prisoners. (3).
- 87g. RAJPUT OX-TONGUE DAGGER. L. 16 inches. Ridged, double edge blade, double handle.
- 87h. RAJPUT SABRE. L. 36 inches. With the characteristic short grip, evidencing the small hand that wielded it; short guards, hat shape pommel.
- 87i. GHURKA KNIFE SET AND SHEATH. L. 20 inches. Large, wicked, curved blade, and the two smaller throwing knives intact (rare) in their pocket in the sheath.
88. CORSICAN VENDETTA KNIFE. L. 17 inches. The 8-inch incised blade, sharpened to a double-pointed edge, folds into an inlaid horn handle (like a huge razor).

ETCHINGS AND WOODCUTS

French, Polish, English, and other "Modernus"

J. LE TOURNIER

89. MONT ST. MICHEL. Painter etching. Signed artist's proof.
90. EN BRETAGNE BOUVETTE DU PASSAGE. Painter etching. Signed artist's proof by Le Tournier.

STEFAN MROZEWSKI—Contemporary Polish Artist

91. "LE ROI AU MASQUE D'OR." A series of 8 powerful woodcuts to illustrate the Masterpiece of Marcel Schnob. ALL SIGNED AND NUMBERED PROOFS ON JAPAN PAPER. Folio (with proof page of the book). (9)

Accompanied by a write-up in a French paper stating that the remarkable quality of the press work is due to a method originated by the artist himself. ONLY 100 issued, and show the spirit of the Fifteenth Century art, which apparently has never since been equalled except by this gifted young Pole.

92. FRANCOIS VILLON IN PRISON. Original wood cut by STEFAN MROZEWSKI. Signed and dated. Sm. folio. On toned paper.

T. F. SIMON

93. NORMANDY. Painter Etching printed in colors, signed.

WARWICK M. TOMPKINS

94. OLD PARIS. Woodcut. Signed proof. Sm. 4to.

..... WHITE

95. OLD PARIS. Painter etching. Doorway and arched passage. No. 15 of 30 impressions. Signed artist's proof.

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96. ENGLISH COLOR PRINT: Almeria. By J. R. Smith, after Opie, reproduction. 4to.

97. CHEFFER (H.). Le Port de Douarnenez. Etching, chalcographic du Louvre in the color of the original. Busy shipping scene; dull gilt frame, no glass.

MODERN FRENCH REPRODUCTIONS IN COLOR

The finest quality.

98. THE BELL RINGERS (Ducanes), THE SAMOVAR (Uchard). 4to. (2)
99. FRENCH SCHOOL. Boy and top. Seventeenth Century costume.
100. DUTCH SCHOOL. Boy seated, leaning his elbow on an old desk; WOMAN MAKING BOBBIN LACE (Van Meer), 4to. (2)

A FEW OILS AND WATER COLORS

By the Modern "Young" School.

T. BARON

101. SOUVENIR DE FAMELETTE PSHUY, 1881. 9 x 12. Autumn landscape, oil on academy board. Signed.

GEORGE ELMER BROWNE, American

102. LANDSCAPE. Hill and Meadow. Oil on thick board. Signed, dated, 1909. 10 x 13.

COLAHAN—Australian painter (Gold Medal)

103. FRENCH MEDIÆVAL TOWERS. 14 x 10. Painting in oils on Academy board.

PAINTINGS AND DRAWINGS—Continued

O. FABRES

104. "BANQUET." Water color sketch. 10 x 15. Signed. On the occasion of the departure for Chili of M. F. Freire, who goes up the gang-plank with a bottle of "Lamon" in each hand and the hearts of all concerned strung on a stick. The accompanying ten men are all portraits done with amazing smoothness and skill.
105. PARIS STREET SCENE. By O. Fabres. Water color. 9 x 11. Inimitable sketch, the driver of a baker's cart, a chauffeur (they have had a collision), and Gen d'Arme, with the typical French crowd everywhere. Signed.

FOUJITA—Well-known Japanese Modern.

106. PORTRAIT OF FABRES, profile (head) to right. 8 x 10, signed (Japanese and English).

With it is the artist's inscription, "Fabres Cherie, Roi de Bar tout Montparnasse," etc.

S. GRANOWSKY—Paris.

107. PASTEL. NUDE. Signed. 25 x 20.

A kneeling woman, hand on ankles, head dropped to left. Very fine pastel on brown toned paper.

108. NUDE. "SANGUINE." Signed. 25 x 20.

A Woman, half length, arms behind her head. Very fine red crayon drawing by Granowsky.

LANKAMN—Dutch School.

109. BUST OF A BOY IN A WIDE BLACK HAT. Water color. 6 x 6.

LE SOUVIERE

110. BRITTANY CHURCH DOOR, SUNDAY MORNING. 20 x 24. Crowd pouring in front and side doors. Water color. Signed, and with title.

METHANA—Syrian Artist

111. HEAD OF A BOY IN YELLOW BURNOUS. 5 x 7. Water color. Signed.

C. S. REINHART

112. THE HANGING COMMITTEE. Pen drawing. 12 x 16. Signed.

Very clever sketch of the scene of confusion, to which add the lady walking in to left with her painting under her arm.

B. TASLITSKY

113. CLOWNING. Pen drawing, 10 x 16. Signed and with title.

PAINTINGS AND DRAWINGS—Continued

B. TASLITSKY

114. "LA KERMESSE." Vivid water color sketch. 15 x 20. Signed by Taslitsky.

H. F. WARING

115. WATER COLOR, flowering fields rising to a dim tower on a hill to left, fading light on the distant view, very soft. 16 x 20. Signed. Framed.

FOUR OLD CHINESE PANEL PAINTINGS ON PAPER

Mounted as Kakemono, on orange silk.

116. MOUNTAIN VIEW. TWO LADIES ON A BALCONY, waiting the approach of two young men. 17th Century.
117. TWO GIRLS ON A FRAIL BOAT. 17th Century. One seated serenely in the boat in a swift current, which the other guides with a crude rudder. Charming.
118. LADY TRAVELLING. 17th Century. She rides a small red horse, playing a lute, shielded by a large umbrella held by a girl. A passing man salutes them with his fan.
119. LADY ON A MULE. Riding in a forest, two attendants. Charming old 17th Century Chinese painting.

CHINESE AND JAPANESE PAINTINGS

On paper (unmounted)

120. BOY AS THE DEMON GOD, with fan and cup.
121. GNARLED PLUM BOUGH AND FULL MOON. Simple and effective, some cloudy blue and mustard yellow tones.
122. FAMILY GROUP, at a gate, monochrome; PEONY, WASP, AND RED BLOSSOM SPRAY, in exquisite color. (2)
123. CHINESE DIGNITARY, seated, with a fan. Monochrome.
124. PRIEST GRASPING A TIGER, a huge knife in his right hand. Monochrome; MAN SEATED, hands on knees, touches of color. (2)
125. A MYSTERIOUS CAT, Hollyhocks, thatched huts, and willow above.

CHINESE AND JAPANESE PAINTINGS—Continued

126. THE MOON'S REFLECTION, Wild clover growing by the stream; OLD WILLOW, PESTLE AND MORTAR, and stream. Monochrome. (2)
127. WARRIOR WITH SPEAR, mounted on a wild grey horse, touches of blue and aubergine.
128. GODDESS SEATED ON A ROCK. The full moon forms a nimbus; Lohan with a Tiger. Monochrome. (2).
129. PRIEST. (A RAGGED HERMIT). Wild mountain landscape, where gnarled roots and branches take on mysterious forms.
130. YOUTH IN A MOUNTAIN LANDSCAPE. He wears white with touches of scarlet and a black cap, carrying a water-bottle.
131. THE PINE TREE. Beautifully drawn, overshadowing a house where various occupations are in progress; a stunted blue plum to the left, background washed in saffron yellow.
132. TWO OLD BLUE PLUM TREES, clouds and water. Companion.
133. BOY FILLING A CUP AT A MOUNTAIN STREAM. Bamboos and rocks; GARDEN GATE with two men pausing to hear music of a lute played by a man walking in the garden. (2).
134. CHINESE LANDSCAPE. Mountain, a few pines and distant orchard of blossoming plum: THE STORY OF THE BOY IN THE JAR. The children are grouped under a willow. (2).
135. CHINESE RIVER LANDSCAPE. Four companion paintings. Boat and man, fisherman, bridge, rocky points and mountains. Monochrome with touches of blue. Large drawings. (4).
136. JAPANESE KAKEMONO PAINTING. TRAVELLING JUGGLER WITH A MONKEY. Nice color, signed.
137. HEAD OF DARUMA. Signed. Heroic size, red burnous, beard, startling eyes (piece showing part of hairy breast missing).
138. FUKUROKUJIN. THE GOD OF WISDOM, ON A "LONG HAIRED" TORTOISE, IN A STREAM. Monochrome. Small drawing of man with lute to left.

139. ELEVEN SMALL JAPANESE DRAWINGS: Sunsets, Fuji and pine, hermit, etc. (11).
140. TWELVE SMALL DRAWINGS. Bamboo, snow and setting sun, kitten and butterfly, bird and flowers. (12).
141. FIVE SMALL PANEL DRAWINGS. Four bird and flower, one a lady at a gate. (5).
142. FIVE DRAWINGS. Pair of Herons; white puppy; Mt. Inn, signed; Lotus and bud; rabbit and wave. (5).
143. TEN SMALL WATER COLOR DRAWINGS. Waterfall, deer and crescent moon, waves, rabbits, etc. (10).
144. JAPANESE INK DRAWINGS OF FLOWERS. Cherry blossom sprays, etc. Signed, 10 x 15. (3).

JAPANESE COLOR PRINTS

145. BLUE PRINTS. Eight prints with prevailing tone blue. (8).
146. EIGHT PRINTS WITH A SINGLE FIGURE. (8).
147. EIGHT PRINTS WITH A SINGLE FIGURE. Mainly women. (8).
148. FIGURE PRINTS, GROUPS, ETC. (12).
149. FIGURE PRINTS, GROUPS, ETC. Hiroshige, Shuntei, Kuni-sada, etc. (12).
150. FOUR DIPTYCHS. Men in black. Strong man with black anchor, etc. (4).
151. AMERICANS (AS SEEN BY THE JAPANESE). Advance guard of our soldiers, headed by an American, in a pink coat, beating a drum.
152. WATERFALL AT ATAGO. Half block. Not signed.
153. FOUR DISTINGUISHED REPRODUCTIONS. Lovers: Bathing the Baby (Utamaro); Nude girl in the tub (Kiyomine); Family group (Toyokuni) and two genuine Utamaro prints (browned). (6).

JAPANESE COLOR PRINTS—Continued

154. HIDEMARO. Three girls modelling Fuji in a pile of snow on a balcony. A lovely group.
155. HIDEMARO. Girl seen half length, with a handkerchief in her mouth.

HIROSHIGE

156. GIRL STOOPING BY A BOX, preparing lunch.
157. ENOSHIMA. Two girls under a blue umbrella, on the rocky coast.
158. SUMMER PICNIC. Two girls, balcony and tall flowering plants.
159. MIRROR. Girl partly dressed stooping before a mirror.
160. HIROSHIGE FIGURE PRINT. Girl holding a box.
161. ——. The same, variation in coloring.
162. HIROSHIGE PANEL. Ryogoku bridge. Fine impression and color. RARE.
163. TWO HIROSHIGE BIRD AND FLOWER PANELS. Heron and grasses; Chidori and cherry bough (time browned). (2).
164. TWO PRINTS FROM THE MARUSEI TOKAIDO Low hills seen from the Bridge, Coolies waiting to unload approaching boats. Margins. (2).

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165. HOKUSHU. COURTESAN. In voluminous rose colored robes and Dragon Obi.
166. HOKUSHU. Lady with a string of beads.
167. JAPANESE COSTUME. The Coiffure (ten styles); the Poetess, the lady, the courtesan, the geisha, the maid, the warrior (3 drawings) etc. (12 pcs.).

KUNIYOSHI: Master of Color

The Great Imaginative Artist of the Japanese

168. THE BLUE GHOST. Night and white cherry blossoms.

KUNIYOSHI—Continued

169. THE WIND IN SPRING. Young girl under a plum bough, jumps away from two puppies rolling in a friendly tangle at her feet.
170. NIGHT SNOW. Girl in deep blue, near a high black barred gate.
171. THE FOX WOMAN. Spring snow, night, and the ghost fox accompanies her.
172. GIRL NEAR YELLOW GO-BAN BOARD.

KUNISADA

173. AUTUMN MOON. Young girl on a breezy autumn night, watches the moon roll up from the clouds, her small maid in blue has a bunch of autumn grasses.
174. THE PAPER BIRD. Girl in a wind blown blue robe blowing up a paper bird.
175. THE SILK LOOM. Girl weaving silk.
176. THREE PRINTS. The Storm Ghost; Geisha in black with a letter; Man in black. (3).
177. YOUNG GIRL WASHING HER HANDS. Wearing rich black and seated near a bowl of water.
178. YOUNG GIRL with a lighted cigarette between her toes.
179. THE HAPPY BABY. Shouting with joy as his Mother throws him over her shoulder.
180. YOUNG GIRL in fresh pink patterned in blue birds, wiping her hands.
181. THE LETTER. Young girl in soft black tied with rose color, on a river balcony with a long letter.
182. THE SCREEN. Beyond it kneels a girl in pink.
183. SNOW SHADOWS. Young girl in pink amusing herself, by making fantastic shadows on the snowy river bank.

KUNISADA—Continued

184. A HOT DAY. Young girl with loose robe, sleeves pushed up and open at the throat, leans on a pink balcony.
185. THE RIVER BALCONY. Girl watches the distant sail boats.
186. THE LETTER. Courtesan seated, leaning on her dressing table, reading a letter. Note the balanced use of soft black.
187. THE PINK PARASOL. Courtesan in lavender sitting on the step, slipping off her clogs and lowering her umbrella.
188. FIREFLIES. Girl near a stream beats at the fireflies with her fan.
189. THE BLACK OBI. A splendid figure in a robe of unusual design and color.
190. MOTHER AND SON. She wears a lovely blue robe patterned in tiny blossoms and thorns. Good print in lovely color.
191. TOYOKUNI KUNISADA. Geisha with samisen in a black box.
192. MOONRISE. Girl in a peony robe on a balcony.
193. KUNISADA II. Girl in blue by the river.
194. KUNIYASU. Courtesan tying her obi, a wide one of soft black at her feet.
195. KUNIYASU. Courtesan in blue tying her blue brocade obi.
196. KUNIYOSHI. THE PINK HORSE AND THE STRONG GIRL. A famous print, she succeeds where men are being bowled over on the ground.
197. GIRL LANDING FROM A BOAT. By Kunisada. Girl in grey by a yellow toy, etc. (8).
198. GROUPS, FIGURE PRINTS, ETC. By Kunikazu, Kunisada. (12).
199. GROUPS, FIGURE PRINTS, ETC. (12).
200. HIROSHIGE. Eight prints from the Upright series. Fuji from the Marsh; Fuji obscured by the Cryptomeria, etc. (8).

201. KUNISADA. Large figure of a seated woman in good blue; Girl (half length) with blue teapot; Musicians in black coats, etc. (6)
202. OCCUPATIONS. Women at various occupations, maid surprised that the fish is alive, etc. (6).
203. PRINTS WITH A SINGLE FIGURE EACH. (8).
204. PRINTS WITH A SINGLE FIGURE EACH. Including 2 by Hiroshige (scarce). (8).
205. NAGAHIDE. FOUR HASHIRAYE OR NARROW PANELS. Girl beating a drum, girl with Samisen, traveller, wormed and time-worn. (4).
206. SADAHIDE. Autumn Days. Young girl under drifting maple leaves watching the last butterfly.
207. SADAKAGE. Courtesan leaving a pink porch.
208. TEISAI SENCHO. Young girl in black with letter.
209. GOSOTEI TOYOKUNI. Geisha seated reading.
210. SADANOBU. Snow print. Lady with wicker bag of young bamboo, walking after a heavy snow.
211. SADAHARU. Maid with a present. Blue and rose color.
212. SHIGEHARU. Lady bearing gifts, effect of rose color and pale blue.
213. —. Lady in rich, soft black, trailing robe near a stream.
214. —. A slim young Courtesan in black gauze, blue medallion background.
215. —. RAIN PRINT. Lady in blue caught in a storm, which almost carries away her yellow umbrella.
216. SHUNTEI, SADAHIDE AND YEISHO. The latter a reprint, the first an interesting farm scene. (3).
217. TOYOMARU. Rose Peonies. Lady in grey and two boys in a profusion of blossoms. Rich dark soft effect.

218. TOYOKUNI. Girl in grey on a balcony, river and sky background against which is silhouetted Ryogoku Bridge and many boats.
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TOYOHIRO

Contemporary of Toyokuni and Utamaro Whose Best Work
Compares Favorably with These Great Artists

219. DIPTYCH. SHOPPING STREET. Courtesan in yellow and maid in purple near a tea house, passing a huge sign of Ebisu and the Carp, two ladies and a youth turn to watch them.
220. THE CEREMONY OF THE SWORD. The young Mother in black leads her son, accompanied by a maid who carries the sword; they enter the yellow gate of the temple.
221. CAVE AT YENOSHIMA. Courtesan in a sun hat, and charming short black robe with cherry colored blouse and her maid in purple watch a fisherman with crabs.
222. TOYOHIRO DIPTYCH. The Lanterns. A lovely print. Groups of ladies in soft lavender, rose and blue gathered near two lanterns and a Temple Bell. Many other passers-by in the background.
223. —. The left sheet of the same; a lovely print in itself with the towering red pines and lantern in the background of a lovely group of women in soft silk robes.
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224. GOSOTEI TOYOKUNI. Young girl carrying a large black umbrella.
225. TOYOKUNI. Summer cooling, a yellow boat strung with lanterns—a man and two girls.
226. TOYOSHIGE. The barred window, and a girl with a fan looking over the river.
227. UTAMARO DIPTYCH. Crossing the Stream. Young man, with a tall girl, and a stooping maid in pink, watches two girls wading the blue stream, one holding a child.
- One of Utamaro's finest compositions.

228. UTAMARO. Head of a girl, seen at half length, twisting a string in her teeth.
229. UTAMARO, ETC. Three tanzaku (narrow panels) Geisha and flowers, man at waterfall, and a Buncho reprint and a Kuniyoshi panel on crepe paper. (5).
230. SINGLE FIGURE PRINTS. Mainly women. (8).
231. SINGLE FIGURE PRINTS. Two on yellow ground. (8).
232. SIX PRINTS. Each shows a woman and small child by Yoshitōra, Shuntei, etc. (6).
233. SIX PRINTS, UPRIGHT. Each shows a woman and small child. (6).
234. TOYOKUSAN. Large courtesan in pink. Warrior by Shuntei, etc. (8).
235. TRAVELLERS ON HORSEBACK ADMIRING FUJI & PINE. (Kunisada) and 7 other groups, etc. (8).
236. WOMEN AT VARIOUS OCCUPATIONS. By Yeisen, Kunisada, Kuniyoshi, etc. (8).
237. SINGLE FIGURE PRINTS. (8).

KEISAI YEISEN

238. SPRING. Wind on the river, cuckoo and new moon. A young woman in billowy blowing violet robe, followed by a little boy with lanterns.
239. THE BLUE LANTERN. Girl in fluttering robes by a blue stone lantern.
240. THE LETTER. Geisha in voluminous robes.
241. GIRL IN LAVENDER by a black street lantern.
242. BLACK AND YELLOW. Girl stooping over a large yellow hibachi, a black gauze robe hanging on the screen.
243. NEW YEAR'S GIFT. Lady in delicately colored robes by a large package wrapped in a green fukusa.

YEISEN—Continued

244. THE BLACK GAUZE HAORI. Held up by a young girl who stands near a lantern.
245. ——. The same. Note the color variation, lantern all yellow and robe of softer tones.
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246. YEIZAN. The toilet. A yellow tub, and a young Courtesan in a lilac robe tied with black.
247. YEIZAN. WAITING FOR TEA. Two Courtesans in the rich color for which this artist is noted, one stooping over a yellow brazier.
248. YEIZAN. Young girl in rose color, seen at half length, with boy servant.
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249. PILLAR PRINT. Girl in green playing the flute, by Yoshikazu.
250. YOSHIKAZU. Girls preparing silk cocoons, note the iridescence of the obi, and the rich note of black and blue.
251. YOSHIKUNI. A MIRACLE. A huge man in deep purple before a well from which the water rises at his command.
252. YOSHIKUNI. The lavender robe, lady adjusting a blue hairpin.
253. YOSHITORA. The lantern. Lady in blue over rose leaning to light a tall square lantern. Damage at bottom, but does not destroy a print of lovely line.
254. ——. A Windy Day. Charming pose of a young girl in blue, wind blown robe carrying an umbrella, watching a puppy.
255. ——. The Black Obi. Velvety texture worn over a trailing blue robe.
256. ——. A young girl in a green gray robe veined in mulberry. Lovely color.

